

## Talk With Mlle. Calve

AN INTERVIEW WITH THE  
GREAT FRENCH DIVA.

The Prima Donna Has Had Hon-  
ors Heaped Upon Her by the  
Whole World.

In a room whose atmosphere is heavy with the perfume of incense roses and fragrant violets, visitors to Mlle. Calve are received by a charming and distinguished woman, Mme. d'Hardenot, the composer and confidential friend of the diva. Mme. d'Hardenot, who accompanied Calve to America, and will remain with her throughout the season, is part English, and acts as interpreter for the singer, who speaks English scarcely at all. Mlle. Calve was gowned in a skirt of black satin, with a bodice of scarlet crepon, which was vastly becoming to her

passing across it in a semi-circle. This latter was designed by Countess Gleichen, a royal relative, who has also completed at the queen's order a bust of Calve for her imperial majesty. The prima donna also possesses many souvenirs from Russia's royal family. Upon the table stood a photograph of the Grand Duchess Vladimir, in a beautiful broad white frame, with the crest of her serene highness, in brilliant and rubies set in the center of the top of the frame, and from the Countess Nicholas was one of those rare Russian designs, a clock upon gold background with a charming landscape set in jewels underneath the clock. Then, of course, there were French decorations and interesting photographic gallery. But the photograph that interested me most was that of Mlle. Calve in a well-worn frame. This, Calve said, she always carries to the Opera House with her when she sings "Carmen." And Mme. d'Hardenot told me how generous Calve always is to the composer, yielding to him invariably his full meed of her success and glory. Beneath the photograph of Ambrose Thomas was written: "A Emma Calve, ma belle Ophelia, souveraineté d'artiste."

AN INTERESTING ALBUM.  
I was then shown the very magnificent album of the prima donna. On the first page I found:  
"Bonne route a la notre chere Calve."  
"ALPHONSE DAUDET."



Calve in "Le Cid" and "La Navarraise."



Brocade and Velvet Dinner Gown.

### CYCLING CHAPERONAGE.

A New Occupation for Poor Gentle-

men.  
A new occupation is looming up on the horizon of the woman's world. It is a significant fact, says an English newspaper, that mothers who advertise for governesses require a knowledge, upon the instructor's part, of cycling, in order that she may accompany her young charges when they go a-wheeling. It seems likely that a new, remunerative employment may open up for women in the form of cycling chaperonage.  
In regard to the much discussed question of dress, a skirt long enough to reach six or seven inches below the knees, this being short enough to render pedaling easy, seems to find many advocates. Few people are really decided about knickerbockers. The other morning I saw two girl cyclists on the platform of a country station. One

## Skating Girls Of Paris

PRETTY IN WARM SUITS EN  
ROUTE FOR THE SEINE.

Rough Cloth Sytts Padded at  
Shoulders and Hips, and  
Reticules for Skates.

Paris, Jan. 11.—It amazes me to see how much the girls of Paris are like the girls of New York. Is it that girls are "girls for a' that," the same as men? I think so.

At home the sight of young women trooping to Central Park upon a winter's day is a common and ever-exhilarating sight. I used to watch them, as all others do, in Paris the skating girl is seen the same as in New York, but here she is more numerous. Older girls skate, and they make more of a business of it. They do not go off from their husbands but they skate daily and for long hours.

The prettiest, most democratic place to skate is upon the Seine. To the river from the fashionable thoroughfares come the girls, some in carriages, more on foot. Some in very French creations of lace and velvet, some two materials that the French place together, but more in heavy cloth and massive fur garments.

THE REAL SKATERS.  
The real skaters of France (I use the term as you would speak of a huntress of the Alps) studiously avoid heavy effects in their clothing and tries to look as light as in summer.  
I noticed one whose gyrations were particularly rapid. Afterwards I recognized her as one I had seen coming down the steps of a fashionable house in Carleton House terrace that morning, en route no doubt for the "skating field," as the French tell us their skating pond, literally translated, means.  
This very capable skater was dressed more for her business than the others, yet quite as comfortably. She wore a gown of very



Chinchilla Cape.

to my American eye. At home it would have been of white leather or white enamel, but here it was the smoothest, shiniest, white satin, spotless and immaculate as though it had never before been worn. If any that the little seamstress, who is a part of every Parisian household, sponges it daily with one of the self-made preparations with which the French are so clever. It had certainly never appeared before this outing in its present immaculate state. The buckle was silver. Paris has the silver craze worse than New York ever had it. In New York you mingle gold and silver and oxidized things in rare profusion, as you happen to own handsome pieces of them; but here you see only silver, and the whitest shade of it at that.  
Little beaver hats are certainly becoming to pretty young women. An elderly woman is not at her best in them unless she lays many flowers around their brim and softens its hardness with veiling and tips. But the girls wear them constantly, and there is a flower upon them. Whoever saw a French woman's hat without a flower upon it, winter or summer.  
Skaters upon the Seine are fond of the toque. I saw one such beautiful one. It was of seal skin, with the seal set down close to the head, not high and stiff, but soft and

out heavy sleeves may be there. They have the effect of making the wearer have a small waist and voluptuous figure. With the full sleeves the Paris girl of January, 1896, is a model of feminine beauty as it is common in these days. In defense of these wonderfully stylish figures it may be stated that the French women do not lace. They bring around by an elastic, which is a fashion that has been adopted to accomplish.  
If I were asked to select the most fashionable winter material I should unhesitatingly pronounce it to be the heaviest one. If the bonnet is heavy, then it is a boucle; if not, then a matelasse is chosen. As the materials are laid upon the counters the coarsest and weightiest is the favorite.

SKATING BOOTS.  
Skating boots are three ply. There are three soles to them. The sole that touches the pavement is a small one, very heavy, and apparently as stout as a man's. It is fully a size, I should say, smaller than the upper of the sole. This lower sole is what shows when the French girl skates, and it gives her a reputation for a small foot. Above this small, thick sole there is a sole of cork. This is the ordinary cork used everywhere, but at about this there is a very thick felt sole. This makes the boot warm. The felt sole is the size of the foot and the cork sole fits it. All are put together very fancifully, and the skating boot is a handsome thing. It is expensive, but wears a very long time. Skating here is the fashionable sport.

## Fashions Of Midwinter

VELVET AND CHINCHILLA FUR  
HIGH IN FEMINE FAVOR.

Pale Tinted and White Silks  
Used for Lining Heavy Win-  
ter Gowns—Suggestions.

A velvet gown for high occasions, and a chinchilla fur collar to keep it warm at the shoulders, are two of the latest elegances of fashion. A carriage may also be added to the combination, for the velvet is too fine to go a pied, and it being heavy to carry and a perishable quantity to boot, it may be accepted as a fashion that has small chance of becoming too common. Some of the velvet costumes now being paraded at theater and reception, and other places of "occasional" show such a marked decrease in the size of sleeves that it looks really as if the city of balloons were at last on the decline.



Decorative Bodice.

There is good fun wherever a pond exists. In the Jardin des Eaux, which in summer is an admirable floral spot, there is skating in the winter, and wherever a spot freezes over the city cleans it, puts it below. Generally these fall in front in a great box plot, and with this wide stage are commonly only two organ girls at the back.  
Back velvet is more seen than colored, and the skirts are usually plain and find their silk in some dainty hue or else pure white.

### THE PART OF A LEIPER.

Ellen Terry Considering This Strange

Role in a Play to Come Out Shortly.

New York, Jan. 10.—Infinite variety is one of the chief charms of Miss Ellen Terry. An excellent authority says that in her next great role she will play the part of a leiper, which does not sound attractive, but Miss Terry does gracefully what no other woman would dare attempt at all. Now, it is said among her feminine friends that when moved by the spirit her impromptu gymnastics are wonderful and amusing to a degree. Though not a bit of an athlete and not at all up to date in the matter of muscle culture, she has retained always her wonderful flexibility of body and graceful suppleness of limb. Undoubtedly had she never adopted the dramatic stage she could as easily have conquered the public as a dancer, and today she can lightly as a kitten run across the stage and bound about a table or chair or bend her body this way or that easily as a child of seven.

It was but a few days ago she went to call on a sister professional recoverer from a long illness. Miss Terry was asked upstairs into the sick woman's bedroom and she spent an hour condescending and ten sipping. The reviving friend followed her visitor out into the upper hall-way, but there Miss Terry made her affectionate adieux.  
"You must not think of following me below, my child," she insisted, gently. "Indeed, with a funny little wish growing in her eyes, 'I am perfectly well able to see myself down, so good-by, good-by!'" Whereupon, with a soft chuckle and a no way of putting on the dramatic queen of tragedy and comedy put one knee over the top of the long inclined stair railing and slid like a rocket, or an irresistible school boy, straight down into the hall below. There she gave her skirts a shake, her bonnet a few pats and let herself out the front door smiling gaily at the speechless amazement of her friend, who had watched the performance from the landing above.

### Nature's Colors.

"The one point in which the dressmakers show so marked an improvement of late is knowledge of color," says the New York Sun. "This enables them to make much more daring contrasts than in the days of old. Reds and greens, blues and greens, yellows and purples, are now set side by side with such skill as to make one forget that such

in the most approved models, the velvet skirts measure five and one-half yards round at the bodice, and if this is in a jacket shape, there are sometimes chinchilla revers that turn back from a white satin front, embroidered with finest threads and pale gems.  
Again this front may be veiled with plain chiffon, or chiffon appliqued with designs in a rich lace, this last arrangement being one of the most elegant methods of the season for the trimming of dressy robes.  
A charming finish at the waist, for other, is a narrow belt of tinsel braid that fastens in front with a jewel buckle.  
It is much in favor with both black and colored velvet, and there are some very beautiful yokes and long cuff pieces for the bottoms of the dresses seen in it. Skirts, too, are large as fifty-cent pieces, and others of flange gold and Rhinestones and colored gems, are also used. Two last, however, only in discreet numbers, three of the most each side of the jacket, or a pair like jeweled brooches at the throat.

### AN ELEGANT MODEL.

The velvet gown illustrated is a becoming and manageable model to follow. It is of black with a lining throughout of white silk, and a yoke, ruffle, and cuffs of jet. The jet yoke finishes at the throat in a tall band that curves slightly outward at the top to give ease to the head, and the round bodice fastens at the left side. It hangs loosely over the yoke in a somewhat blouse effect, a slight gathering, back and front, jet bodice trim to the waist.  
The skirt is of the circular model described, but the sleeves, though cut all in one with fashion, are entirely new in their effect. The closely-fitted bodice is heavily jeweled in the skirt, and a novel look is given by the draping up all the fullness at the inside seam almost to the armhole. This gives the sleeve an effect of the puff being separate from the cuff portion and lends a graceful slowness to the figure.  
The chinchilla collar pictures a modish wrap for such a costume, further warmth being supplied by a bitter weather by an underwaist of perforated chamois.

The lining of this is gray silk, and the cape portion is made so full that it folds over at the shoulders in plaits. The last stole ends, which in this case are tied with big rosettes of black chiffon, are a novel and becoming finish to the front.  
CHIFFON'S POPULARITY.  
Apropos of black chiffon, it is said at the shops that there is now more demand for it than ever. No matter what the color or texture of the gown, the fashionable bodice is almost sure to have a touch of this silky stuff somewhere, and gains thereby in distinction.  
Three attractive bodices for afternoon reception wear follow:  
All shown have skirts of the same material, but they will serve as excellent designs for bodices in red or velvet or silk with a black silk, satin or velvet skirt.  
A handsome and useful corsage, for either a young matron or maid, is of thin, black novelty crepon, with a rich trimming of white ruche lace. The bodice portion is of a heavy satin, in a curious glittering green veiled in black chiffon, knit plaited. Through a black opening at the top of the crepon sleeves, this brilliant lace bodice is allowed to show uncovered, and the narrow folded belt is also made of it. The collar is a simple band of white ruche, and the skirt is covered with the lace and finished inside with a narrow ruffle of white chiffon.

gentle to the face. In front were little quilts of finest feathers, but that was all the trimming I could see. Paris girls have not been so much padding. The padding in this case was quilted satin, white and very shiny, being of the best quality. It made the waist as warm as a winter coat, but it also made it suitable only for outdoor wear. It could not have been endured in a heated shop or for a call.

I noticed as the wearer skated that the skirt of her basque flew up, showing the white satin plainly. It was probably intended to do this, as her initials were upon the front flap. They were carefully lettered in orange upon the outside of one of the white silk pockets that were in the skirt of the bodice.

These little pockets are much to be found in this winter in all the Paris dresses. They are set in the waist, as men have pockets, and they are let into slits cut in the white satin linings of bodices at front and sides. Wherever a scrap of lining flies up in your face look for a little pocket. This skating girl had then in her cuffs. I noticed that she slipped the key of her coat into a small pocket in her cuff and that she drew a tiny mouchoir therefrom.

### SKATERS' BELTS.

The belt of this gown was a novel thing

heavy striped boucle cloth. The boucle was not too rough, but had a warm look that added to its value as a winter material. The skirt was a full one, made plain around the hips and flaring at the feet. The bodice was of that singular make which was made at all. It is the round waist, which is made without seams, like a blouse. It fits perfectly at the shoulders, but falls loose the rest of the way. At the belt it receives shapelessness from being gathered close over the hips in the belt's embrace.

The beauty of the costume, from the skater's standpoint, is its warmth, which is secured by much padding. The padding in this case was quilted satin, white and very shiny, being of the best quality. It made the waist as warm as a winter coat, but it also made it suitable only for outdoor wear. It could not have been endured in a heated shop or for a call.

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### For Thick Hair.

A very pretty arrangement for thick hair is done in this way: The hair securely about half way from the neck to the crown of the head. Then take a strand at the top about equal to one-fourth of the hair, tie a knot at the end and roll it up, making a horizontal puff. Then twist the remainder of the hair into an ornate knot, and the effect is very pretty. A more elaborate style can be obtained by adding more puffs.

A Black Velvet Toilet.

Brown and Green Bodice.

combinations would once have been considered preposterous. The truth of the matter is that both dressmakers and milliners are gradually realizing that there is, after all, no guide like nature. Nature makes no mistakes, and the closer the dabbler in art tries to follow the lead of nature, the more successful he can come to be in his work. All the sartorial tricks of the season are now being put to rest. There are garments that nature's dyes, leaf greens, heliotrope and anemone pinks, pines and gold yellows. They are combined them, in the way that nature combines them, and the result is a counter to all previous ideas upon the subject, but which never fails of a wonderfully satisfying result.

terial, but they will serve as excellent designs for bodices in red or velvet or silk with a black silk, satin or velvet skirt.  
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En Route to Skate Upon the Seine.

wore a short skirt, the other knickerbockers. The contrast was remarkable, the latter looking conspicuous and far from graceful. She could not even walk about without imitating a masculine swagger and thrusting her hands in her pockets. She was not an impressive figure, all her femininity having disappeared.

There is a skirt which English women are wearing for cycling which gives perfect freedom, and makes life on wheels worth living. The peculiarity of this skirt is the clever introduction of a wide trouser, which gives the freedom of a knickerbocker with the appearance of an ordinary walking skirt. It is made of serge or tweed, lined with silk. A blouse and short jacket are worn to complete the costume.

The clever English girl, who wishes to go to a dinner party or a dance and does not own that luxury, a carriage, mounts her wheel, in wheeling costume, her evening dress neatly folded up in a box or bag being secured to the bicycle in some ingenious way, and off my lady goes, with her father or her brother as an escort, and the arrival at the scene of festivities she slips into her gown as easily as you please.

### A Black Bicycle.

The first and only female teacher of cycling in New York is a colored woman. The management of the school that employs her thinks that only a woman can compass all the difficulties of a woman on a wheel.



Calve as Ophelia.

quest to show me the few interesting souvenirs of her brilliant career which she has ventured to transport across the ocean. Whenever she is in England she always sings for the queen, who is very fond of her, and never fails to present Calve with some jewel. Among them is a beautiful brooch of pearls and diamonds in the form of the queen's monogram, topped by a crown studded with rubies. Another of her majesty's gifts is a big butterfly with diamond wings and emerald body. Then there is the figure of Fame, with outspread jeweled pinions, a large diamond in the foot, and the letter F. A. C. O. R. A. R. I. in sapphires.

tion of the hour. "Do you ride a wheel?" To which the beautiful woman replied, with a smile and a shrug of the shoulders: "Non non, madame." When she needs rest from singing she goes to her little farm at Aveyron, where she loves to amuse herself with birds and dogs and flowers. She is, by nature, very domestic, and loves books beyond most things.

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